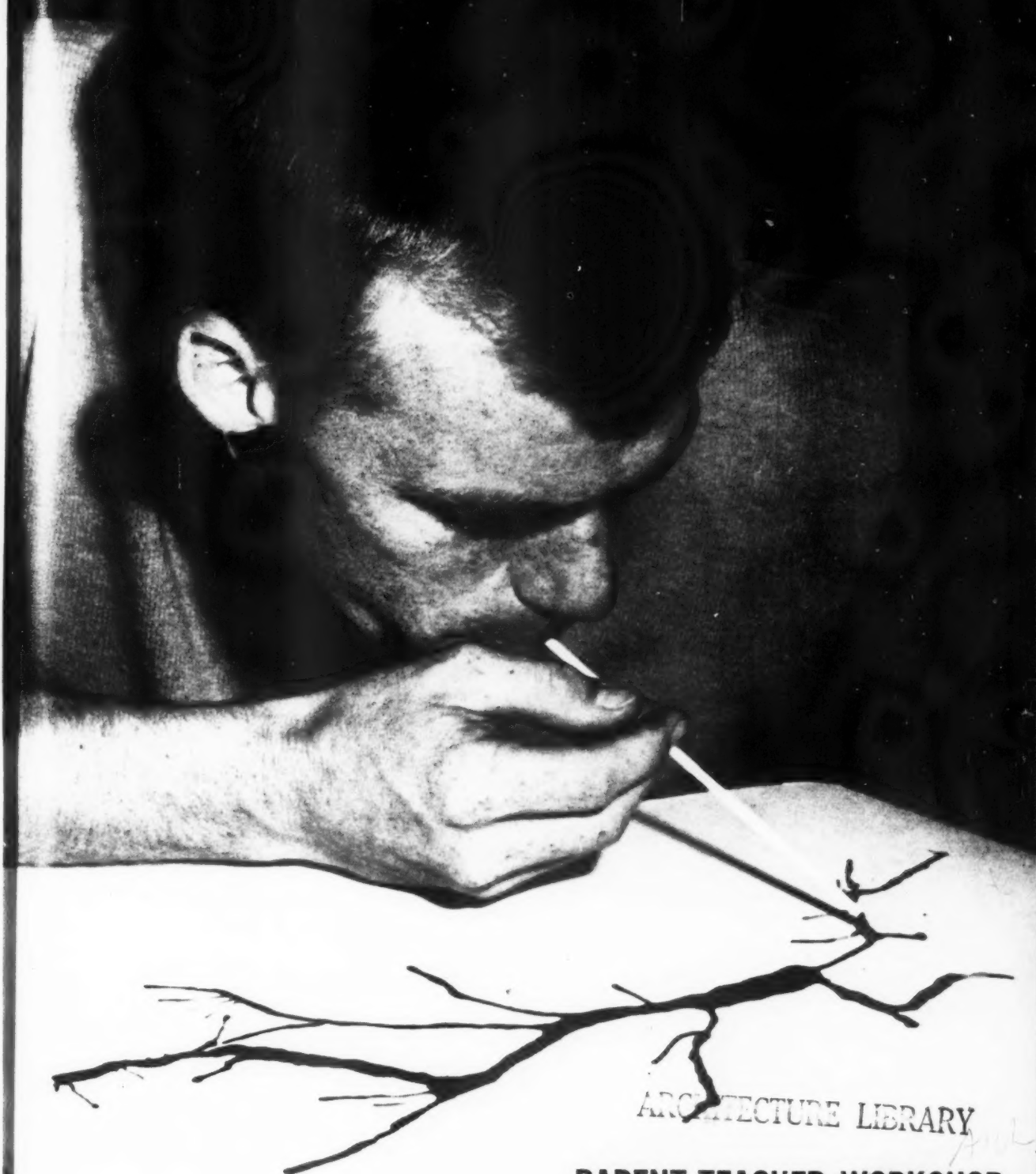


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Articles indexed in EDUCATION INDEX



# PROFESSIONALLY SPEAKING . . .

By **ALEX L. PICKENS**

Associate Professor of Art Education  
University of Georgia, Athens

■ In most school systems, thoughtful consideration has been and is continuing to be given to programs for the superior student. Nearly ten times as many high school students took advantage of Advanced Placement Programs last year as did four years ago, a measure of the growing acceptance this program is enjoying. The U. S. Office of Education Office reports 10,531 students in 890 high schools took college courses for credit, with the cooperation of 100 colleges and universities, during 1959-60.

The Office notes, however, that credits vary widely among institutions. ". . . Some universities have granted as much as a full year of credit toward a bachelor's degree . . ." for work in Advanced Placement. Concern has been voiced on the affect APP can have on colleges, including a fuzziness in the admission picture and a trend toward a two-level college course of study.

One of the most accelerated advanced placement programs is being conducted by the University of Southern California. Thirty superior students from Los Angeles who have completed their junior year in high school will enroll at U. S. C. living in campus dormitories and attending both special and regular U. S. C. classes. The students will finish their senior year of high school and their freshman year of college in the fall and spring semesters. In June they will return to their high schools to graduate with their classes, but they will also be ready for their sophomore year of college.

■ During the past summer 20 high school juniors in and around Washington, D. C., took part in important medical research projects. They were chosen from 100 applicants for summer research fellowships at Georgetown University School of Medicine. During their two-month training, the students did not merely work in a laboratory or assist in general hospital work, but were attached to one of the research programs at the school. This is the first program of its kind and **Dr. Hugh H. Hussey**, dean of the medical school, hopes that it will catch on in other cities. Dean Hussey and his faculty started the program experimentally three years ago and this summer marks its second full year.

"Of course, the students chosen are of very high caliber. But even so, it is remarkable to see how completely they are able to participate," he said.

As vice-chairman of the board of trustees of the American Medical Association, Hussey is keenly aware of the national medical education problem. The other more glamorous sciences, he explained, seem to be attracting a greater proportion of top high school graduates. And, despite the tremendous increase in the number of college graduates, the number of applicants to medical

schools has remained about the same. In 1947, nearly seven percent of all college graduates applied to medical school, compared to four percent in 1958.

■ Geography is the latest section of the high school curriculum to come up for overhaul. The Association of American Geographers and National Council for Geographic Education will jointly develop a new course of study, test it in selected schools and then produce it on film and video tape. The new courses will emphasize concepts and skills rather than rote memorization. This marks the first time that researchers will join with practicing teachers to update geography.

Unlike planners of the new chemistry, physics and math, the geographers are advocating change in teaching aids instead of change in textbooks and teacher training.

**Gilbert White** of the University of Chicago, co-chairman of the joint committee, said, "No leading nation of past ages has had, for its time, the geographic illiteracy of the United States today."

■ In an experiment designed to give superior students greater academic freedom, Reading High School, Reading, Massachusetts, is currently allowing students with at least three "A's" and no mark below "B" to skip classroom work if they want to.

However, these students have to report to their homes, keep current on assignments, and take regularly scheduled exams. Principal **Ara A. Karakashian** reports. Classwork is replaced by independent study—more nearly approximating work done in college.

■ The problem of students attempting to do homework among the distractions of TV and other interests is being met with notable success by King George High School in Vancouver, British Columbia.

This Canadian high school, in an area surrounded by rooming and apartment houses, runs a two-hour session every night, Monday through Thursday, for students who want to go back to the classroom to work under a teacher's supervision. Students may attend as many nights as they want to—but must stay for the entire two hours and do nothing but homework.

Student reaction has been excellent. Some students report that they do more homework in a half hour than they do in an entire evening at home. **Henry Penner**, supervising teacher, reports, "No one looks up from his books. Students come here to work and that's just what they are doing."

■ At what age should children be allowed to start school? **Donald C. Klein**, in a chapter on this subject in *Those First* (continued on page 42)



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A second catalog from this firm treats the subject of ceramic materials and equipment, including Clear, Transparent Gloss, Ming-Glo, Rutile, and Enamel Glazes, as well as The Cole Potter's Wheel, Ribs, and Studio Sieves. Special customer services are outlined on the inside front cover. You can receive free copies of these catalogs by writing No. 219 on your Inquiry Card.

Among the various potter's wheels announced by a midwestern manufacturer is an electric beginner's potter's wheel, claimed to be an excellent machine for the student and beginner. A free illustrated pamphlet describes six available models with their individual functions. You can secure your copy by writing No. 220 on your Inquiry Card.

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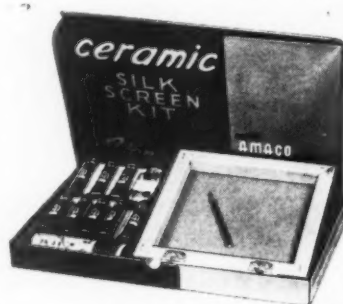


the manufacturer's complete 1961-62 catalog by writing No. 222 on your Inquiry Card.

A 24-page descriptive catalog on graphic arts is now available free to schools. It contains a comprehensive range of presses, tools, supplies, and handmade papers, for etching, wood-block printing and lithography. You can secure a copy for your school by writing No. 223 on your Inquiry Card.

An art process that students will find chal-

lenging is silkscreening, offered as a unit by a midwestern manufacturer. Practical aspects of silkscreening include duplicating original designs on glazed ceramic or fired metal enamel pieces such as plates, tiles, and plaques. A silkscreen package contains a hinged wood frame with inside measurements of 8 x 8 inches, stencil film, knife, 8 tubes of ready-to-use versa colors, two glazed tiles, and other required supplies. Decorated



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the "Fractional Demonstrational Ruler" it is easy to read and visualizes addition, subtraction, multiplication and division of fractions and decimal and percentage equivalents. It stays upright on tables, hangs on walls, and can be read at a distance of 20 to 30 feet. You can receive further information by writing No. 225 on your Inquiry Card.

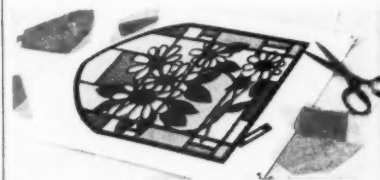
A new aid for the language teacher is a booklet entitled "To Learn A Language" recently published. The booklet outlines the laboratory approach to the teaching of languages and introduces the best methods for using high fidelity tapes as the newest language teaching tool. The publication outlines the procedure for establishing a language laboratory and programming the course of instruction. It also includes a glossary of tape recording terms. You may obtain a copy of the finely designed booklet by asking for No. 226. (continued on page 39)

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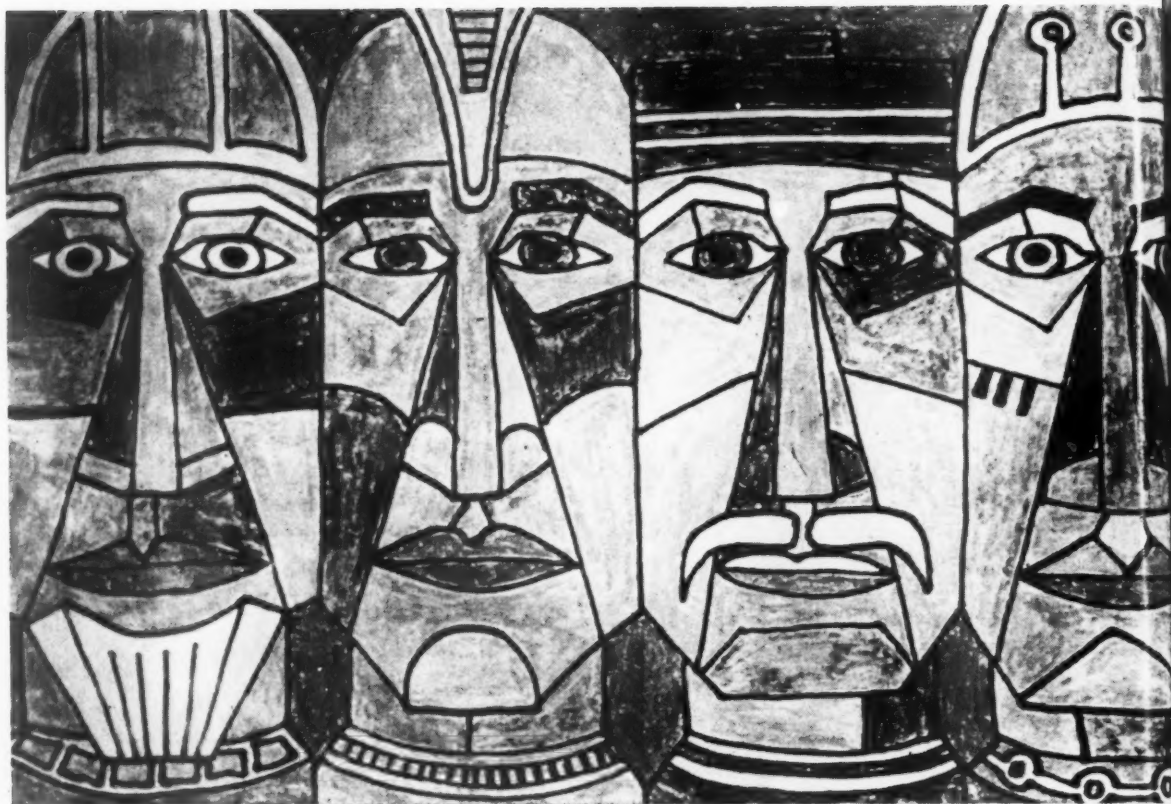
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# CRAYONS MAY BE YOUR BEST FRIEND

**Large, bold, crude, colorful crayons won't achieve detail that's possible with pencils—luckily—but they'll do other nice things!**

**By CHARLES A. QUALLEY**  
Instructor, Department of Fine Arts  
University of Colorado, Boulder

Whether crayons are the art teacher's best friend or his worst enemy, they undoubtedly are the workhorse material of many school art programs. Few schools in the entire country are so poorly equipped that not even crayons are supplied. If this should be so, the children almost surely would bring their own.

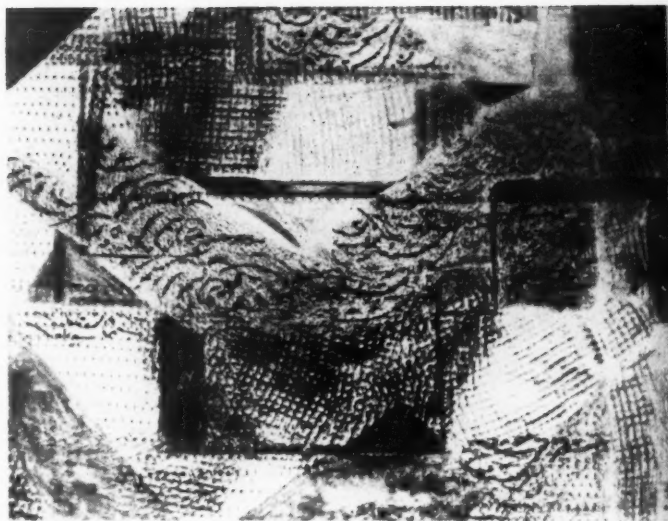
Being so common, inexpensive, and readily available, the wax crayon usually suffers one of two fates. The full-time art specialist, trained in the university art department and accustomed to more exotic materials, may slight the use of crayons. On the other hand, the classroom teacher teaching art uses them for drawing, "coloring", scribble designs or more drawing but may not really exploit them fully.

In either case, crayons are rarely used as fully or as excitingly as possible. This of course is not only because they are cheap, available and common. It happens also because crayons come into the school room swathed in paper covers and sharpened to a beautiful point. This gives the impression that crayons are little more than colored pencils and develops in the children (and too often in parents and teachers too) the feeling that when the points are gone the crayon must be sharpened, or discarded, and that when they are broken they are no longer of any use. The elaborate packaging of crayons now available (with the built-in crayon sharpener) reinforces this attitude, limiting their use to projects for which colored pencils would be more



suitable. This is unfortunate. Crayons, as everyone knows, are not pencils; they don't react to the paper surface as pencils do and the things that can be done with crayons are quite different from what can be done with pencils.

Two things should be remembered about crayons: (1) they are not a substitute for the colored pencil and (2) they are not ready for the wastebasket when they get broken. Certainly children should not be scolded for breaking them; they should be encouraged to do so. When the point is gone or the crayon is broken, it can be used in the ways that best exploit its character. Crayons are most versatile when they are of different lengths and when the sides can be used as well as the ends. Urge the children to strip off the paper wrapping and encourage them to use the sides of the crayon to see what kinds of color qualities they can produce: large flat color tones, mixtures of colors, rubbings on textured surfaces, etc. Even when the pieces become too small for the children to hold, don't discard them. Crayons of any length or in any condition can still be used. They are one of the few materials that need never be thrown away. In some classrooms there is an old box or jar filled with pieces of crayons that have been accumulating; in other rooms the wastebaskets bulge with the discarded crayons. This shouldn't be allowed. There are many ways that these so-called discards can be used, and it is not entirely in the interest of economy that it is well to try them.



3

(1) Crayon designing teaches specific design elements: shape, color, texture, line. Black lines used here were applied with felt-nibbed pen. (2) Silhouette of black construction paper over lamination of wax paper and crayon gives effect of stained glass window. (3) Areas in this design are organized to benefit from variety of textured surfaces on which crayon rubbings were made.

2





Many times an elementary grade teacher will announce that the project for the day is to be a crayon drawing and an audible groan escapes the children. Why not? They have been using crayons for years, and they're understandably tired of doing the same old things with them. This isn't to imply that crayon drawing is not a valuable experience for children. Since it is valuable, they should have a chance to do many other things with crayon so that they don't develop an "anti-crayon-drawing feeling," just because it is so often repeated.

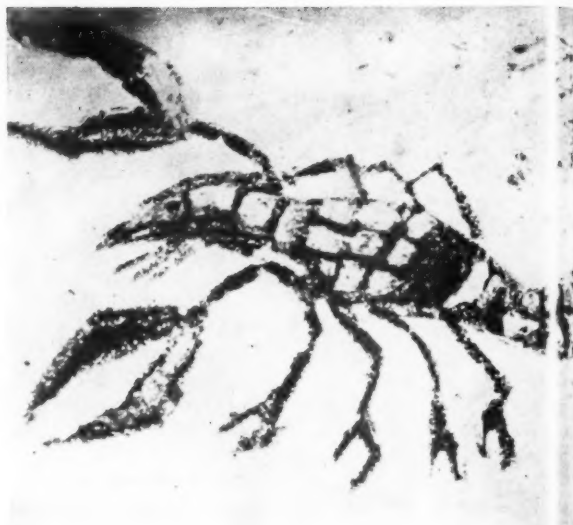
Some of the techniques for using the crayon that will be mentioned here are familiar to many teachers, but they will be new to others. Some of them will be known to many teachers, but never used with the children; some other teachers will never even have thought that such things were possible.

#### CRAYON DESIGNS

Instead of simply scribbling designs with the crayons, organize the paper into many different shapes; fill these with colors of different intensity and with textures (either rubbed or illusionistic); add lines to emphasize and indicate direction, movement, relationship of the various parts to the whole. What neater way is there to teach specific elements of design: shape, color, texture and line? As soon as children are able to understand the vocabulary (about grade three) this can be a means of helping them see the way in which positive and negative shapes (whether made up of objects and background or non-objective shapes) relate to one another and to the total composition (Illustrations No. 1 and No. 3).

#### CRAYON RESIST

Frequently the application of a water color wash over a crayon drawing will pull the composition together. A mediocre drawing will become a really rich and exciting picture. More than this, the bubbling effect of water color applied over a thickly crayoned area will graphically illustrate to the children the effects that texture can add to a picture. After the first application of water color, go back



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into the picture with more crayon drawing. Alternating the water color and crayon will build a very rich quality into the picture (Illustration No. 5).

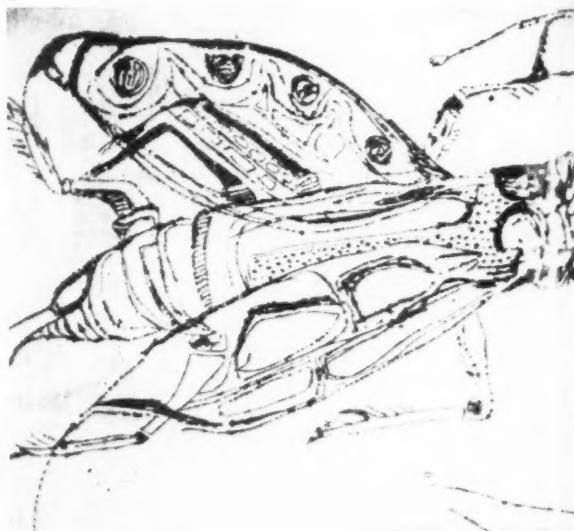
#### CRAYON ENGRAVING

Scratching through a black surface of a paper and exposing a myriad of colors previously applied with crayon is an exciting experience. A coating of black tempera paint over the thickly applied crayon is easier to use than black crayon or shoe polish. The scratched lines are crisper, cleaner, and the possibility for variety is greater. To the black tempera add a small amount of soap to make it adhere to the crayon. Too much soap will cause the tempera to chip off after it dries. This is an excellent project to let the children see the tremendous possibilities for variety in line quality; how

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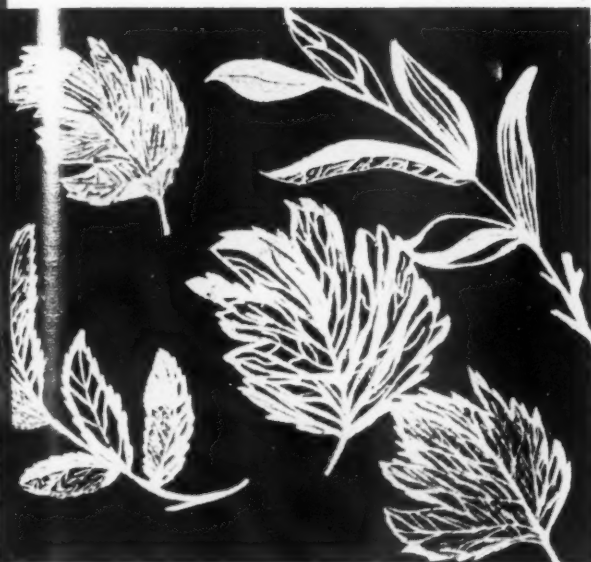


6



(4) Under-painting medium applied to oil crayon base shows students importance of positive and negative shape relationships, at the same time relating the background color to subject. (5) Crayon resist creates bold textures and contrasts. (6) "Bleeding" colors and rich tones result from scratching through liquid gesso. (7) Scratching through black tempera to expose crayon layers underneath produces crisp, sharp lines and strong contrasts. (8) Forms such as leaves may be cut from wax pressing, mounted, then colored directly with crayon.

7



lines can build volumetric forms, describe shapes and indicate direction and movement (Illustration No. 7). For another effect, substitute liquid gesso for the black tempera over the crayoned surface. (The liquid gesso is a latex substance used by painters for grounding canvas. A pint costs about \$1.50 and will last a long time.) Some of the stronger crayon colors will "bleed" through the gesso, delicately coloring the white surface. Scratching through this to expose the color is thrilling, and the quality of the line that results is rich and varied (Illustration No. 6).

#### PRESSED WAX

Shaving crayons between sheets of waxed paper and pressing with a warm iron is certainly not new. But instead of stopping at this point, cut these colored wax laminations into different shapes, put them into a design and press again between two more sheets of waxed paper. The effects are as varied and rich as there are possible variations of color and



8

shape. Other things may be placed between these waxed paper sheets too. The soft wax will hold in place leaves, bits of material, papers, etc. Displayed against light these have a beautiful stained glass quality (Illustrations No. 2 and No. 8).

Try using waxed paper to overlay areas of crayon drawings to create a feeling of depth in the picture. Adhere the waxed paper with rubber cement. To get still another effect, color with the crayons over the waxed paper itself (Illustration No. 9).

#### ENCAUSTIC

How many times have you wanted to try to use encaustic (melted wax) in a classroom, but didn't dare because of the danger of heating the crayon in a candle flame? Break the crayons into small pieces, put them in baby food jars or frozen fruit juice cans and heat in a pan of water over a hot plate. The melted crayons will stay liquid and workable

with a brush or stick for as long as 15 minutes before they have to be reheated. The only limitation to the thickness that can be built up with this method is the thickness of the paper being used. Mat board, chip board, or old cardboard sheets are stiff enough that the dried wax will not peel off even when applied up to a quarter-inch thick.

Even without a hot plate, encaustic is possible. Scrape the crayons into fruit juice cans that have a little turpentine in the bottom. Let this mixture of crayon shavings and turp stand for a week or two, and you have a smooth, creamy painting medium ready to use. The finer the shavings of crayon, the quicker they will be dissolved in the turpentine, of course. The effect of this kind of painting is very luminous, and the brush strokes will add a richness to the texture of the picture.

#### ANOTHER IDEA OR TWO

Try a crayon collage! Build up a thick coating of melted wax on a sheet of drawing paper. Make it a combination of many colors, and as thick as you can. When the wax is hard, bend the paper and break the crayon off the surface into many different shapes and sizes. Take these pieces and arrange on a cardboard backing as you would parts of a collage. Fasten with white casein glue or bits of plasticine; add color with tempera paint for contrast.

Or cover the surface of a piece of mat board with a heavy

coat of crayon as you would for a crayon engraving, but use oil base crayon, rather than wax. Lightly draw a single large simple form on this with pencil (Keep this sketch light; it is just a guide.) Using a palette knife, cover the negative areas of the composition with a coating of fast-drying oil under-painting medium (inexpensively available at art stores in large tubes). Rich texture will develop, and as the medium is spread around it will pick up color from the oil crayon underneath, relating the negative area color to the color of the positive object (Illustration No. 4).

These possibilities for further and richer uses for crayons were discovered by college level art education students for the purpose of using them in their own teaching later. It is the kind of creative experimentation that boys and girls at all levels of the public schools can engage in as well, and find out new and exciting ways of using materials.

Not a small part of the result of this experimentation was the discovery that crayons are not quite so aesthetically limited as they at first seemed. Added to this was the valuable and creative experience of setting up a certain problem, working within certain limitations (in this case limited materials and facilities), trying out, discarding, changing, adding and trying again ideas that the material qualities suggested, and solving the initial problem. Who would now be able to say that crayons are crude and limited in their uses?



(9) Areas of wax paper have been overlaid in parts of this drawing, creating a variety of textural effects and increasing look of depth.

# ART EDUCATION IN GREAT BRITAIN



Art class in St. Crispin's County Secondary Modern School in Berkshire is shown in session. More than seven million youngsters attend such state-maintained schools, pay no fees for classes, books or equipment.

*"It is clear that training in draughtsmanship, although it may still be of value as a means to an end is not a sufficient end in itself . . . Creative drawing as an outlet for lively imagination must be fostered and developed to the full . . . Spontaneity and free expression should be recognized as of greater importance than an imitative accuracy . . . Teachers should secure a reasonable balance between acquisition of knowledge and skill and their use in the expression of ideas . . . Beauty and utility, each in its highest degree, cannot be conceived separately."*

This statement from the Teacher's Handbook serves as the basis for all art education in Great Britain from the Infant School through Adult Education. Although it is not widely enough practiced there is ample evidence that the time is not long off when it shall serve as a general basis for all schools.

In the Infant School the value of art education is widely recognized and closely related to the school curriculum. The role of the teacher is to encourage the child's interest in exploration of the uses of materials and to accept the child's concept of his world and to guide the development of art experiences as a growth from the children's own life or imaginative experiences. The emphasis is on exploration, contact with materials, simple cutting and shaping and providing a foundation for later craft training. The schools provide inexpensive, simple art materials such as paints, clay, chalk, sand, puppets, paper, paste, crayons, textural materials and construction tools. Picture-making is used extensively as an aid to language teaching and dramatic play. Rhythmic music and dance are encouraged in such a way that play is converted into art through direction and coherence. All of the arts are employed towards the eventual total development of the whole child. There is no specialist teacher at this level but rather the classroom teacher encompasses all and makes the environment a place of culture. The concept of art as a way of life is most fully realized at the present time in the Infant School.

The teacher in the Junior School is responsible for the continuation of the inspiration, encouragement and assistance that is given the younger children in the realization of their own ideas. However, the study of the arts is affected by changes in the general education, and the neglect that prevails in too many schools must be attributed to the emphasis that is placed on preparation for the grammar schools. The arts are taught as class activities at specified periods during the week with increased emphasis on theory, history and technical development.

**U. K. takes up arms in international struggle for creative survival, a goal that initiates long strides in school art.**

**By ANNE FOREMAN**



Music, drama, dance and arts and crafts still have as their main aim the child's personal interpretation of his world and interests. In arts and crafts design and experimentation with materials are emphasized and abstract line, shape and color are introduced. The program includes the use of paint, crayon, chalk, charcoal, inks, dyes, clay, craft materials and paper. Handwriting is considered one of the graphic arts and interpretation of the immediate environment is used as a main source of pictorial content. In most of the schools there is no specialist teacher. The classroom teacher again assumes the responsibility for art education.

The arts program in the Secondary School is taught by specialist teachers who have had full-time training in a specific area of the arts. The arts are an essential part of the curriculum, varying little from school to school. The new schools include at least one art and crafts room. The modern school aims to develop individuality, a mature personality and a responsibility to make a community contribution on the part of the child. The environment is of an experimental nature that aims to find a means of satisfying and stimulating all children regardless of their intellectual capabilities. Through continual choices and decisions the children are able to develop their interests freely and naturally with stimulus and training that are appropriate to the individual.

Emphasis in the arts is on singing, dramatic work, dance and art and crafts with much project work used for correlation with other subjects. Murals painted by the students along with all other forms of art work are used to decorate the school buildings. Painting and the crafts are closely linked so as to be considered aspects of the same creative process. Art teachers are expected to continue their work as creative artists and assume the heavy demands that are constantly being made on their energy, professional resources and enthusiasm.

At the present time, most secondary technical schools are making efforts to provide adequate facilities for a creative arts program. Even though the student's course of work must be of a technical nature, it is believed that they have the same rights as other children to the development of their creative sensibilities. However, the difficulties of staffing and space have contributed to the slowing down of the realization of the program in many schools.

The biggest problem to be faced, in the Grammar Schools of Great Britain, is that of relating a course of work for a system of examinations where some sort of objective standard must be used for the assessment of results, to a course where the primary aim is the total development of the individual. It has been the tradition for many years for the Grammar Schools to prepare pupils for the art examinations: tests in drawing and painting, pictorial composition, design, history of art, music, drama, musical theory and composition and other technical subjects. In a few schools the arts are programed throughout the entire course, but more often art is discontinued in the third or fourth year except for certain pupils who will be preparing for the arts examinations in specific areas for the General Certificate of Education. The Arts Council, through publications and lectures, is trying to alter existing attitudes in the branches of higher education with regard to continued study in the arts for all students. Progress is slow but there is hope for eventual change in most schools.

There has already been an increased provision for study in the arts in teacher training institutions as well as a growing consciousness of the place of cultural experiences in the curriculum. At some colleges all students take an additional course of general training in the arts, which can include model-making, italic handwriting, appreciation of design, preparation of visual aids, singing, modern dance and drama. The emphasis in these courses is on experimentation, individual expression and uses of various media. However, in many schools the study of drawing and painting still tends to be separate from work in the crafts and much needs to be done to bring about a greater understanding of the relationship of the two.

The professional schools of art serve as a training ground for industry, commerce, theaters, orchestras and art education, in which high standards of artistic attainment are required. A five-year course leads to the teacher's diploma in specific areas of the arts, with the first four years' study concentrated in a mastery of subject and technique and the last year broadening the training in general education.

At the university level, there is a general lack of understanding of the role of the arts in the life of the individual apart from the intellectual pursuit of research in art history. Gradually, however, greater opportunities have been made available to university students for individual development of their own creative resources, but this level still remains the weakest link in the fulfillment of the ideal concept of the interrelationship of the arts, education and life.

Adult education presently influences a large mass of people to continue to study. It aims to provide development of per-



During teaching practice student from Eastbourne Teacher's College observes methods employed in a classroom of Infant School. On facing page, six-year old Doreen Hogwood's picture with five suns at top indicates she escaped bombing.



sonal aptitudes and interests and encourage social, moral and intellectual responsibilities to local, national and world citizenship. Financial assistance is given by the government to representative local education authorities or voluntary bodies which have been established to promote some aspect of adult education activities. For the first time Further Education, as it is now called, has taken its place as an essential element in the national organization of education. There are many agencies and organizations under the heading of Further Education in Great Britain that are making direct contributions towards the growth of art and culture: The British Council, University Extension, The Arts Council of Great Britain, British Drama League, The English Folk Dance and Song Society, the Library Association, the National Central Library, The Residential Colleges Committee, Rural Music Schools Association, Scottish Country Dance Society, Scottish Film Council, Society for Education in Art, University of Wales Council of Music, Workers' Music Association Limited, and the Young Men's and Young Women's Christian Associations.

One division of the Further Education program that merits special attention because of its vast influence in the furthering of entertainment and the arts is the Arts Council of Great Britain. It is unique in that it is one of the few agencies in the world that dispenses, through the financial assistance of the government, support to almost every area of the arts and still remains independent because it is not organized as a government department. In the Royal Charter granted in 1946, it is stated that the Council's purpose is to develop "... a greater knowledge, understanding and prac-

tice of fine arts exclusively, and in particular to increase the accessibility of the fine arts to the public ... to improve the standard of execution of the fine arts and to advise and cooperate with ... government departments, local authorities and other bodies on matters concerned directly or indirectly with those objects." The Council has been instrumental in decentralizing the arts, previously confined to London mainly, by supporting, assisting and arranging performances and art festivals in even the most remote areas of the United Kingdom. This spreading out of the professional fine arts to the people has given assistance to the finest artists in the country and in turn has given the people the opportunity to include more art in their lives.

In Great Britain today, the total integration of the arts and society has begun. Increasing awareness of visual arts has been helped by the growth of dynamic methods in art education and also by the fact that the schools are rapidly assuming status as the new patrons of art.

Greater numbers of educators are coming to the realization that the capacity for visual awareness should be given the greatest opportunities for growth during childhood and the school years and they are working toward the enrichment of the school environment. Some of the major strides that have been made in recent years are (1) the appropriation of one-half per cent of the cost of new schools for purchases of reproductions and original works of art, (2) awards for mural and sculpture competitions, (3) the exchange of exhibitions between schools, locally and internationally, (4) the use of reproductions of paintings as visual aids in correlation with other subjects, (5) mobile exhibitions of art work, (6) a series of broadcasts—"Looking at Things"—in which principle of design in everyday things is stressed, (7) museum services to the schools enabling children to visit or exhibitions circulated to the schools for educational purposes, (8) competitions for regional artists, (9) tours of art films arranged each year in association with the Arts Council, (10) touring dramatic performances in the schools, (11) music and dance performances and (12) participation in arts festivals.

Almost every community has its own art gallery, art clubs, drama league and community orchestra sustained and advised by the Arts Council. The cultural environment of the school and community has already achieved a certain influence on the world of the professional artist in that more and more artists are responding to the needs of the people as a result of their feeling of being necessary in community life. Styles of personal expression, inherent to the people of England, are appearing on the stage, in art galleries and at musical performances. Among the younger artists there seems little energy which is not adventurous and English art today appears to be growing in search of a modern English tradition, particularly in the arts of painting and music.

Many educators and governmental officials in all parts of the world are studying Great Britain's program of the arts for the people, the success of which may set a precedent for the future. The present art education program in Great Britain has the same goals as the United Nations Educational, Scientific and Cultural Organization's International Society of Education Through Art. These goals represent an international struggle for creative survival in a mechanistic world.





Forgetful speaker calls attention to his plight if he gives way to such mannerisms as these. Note utter simplicity of cut paper.

# "I SEE BY THE WAY YOU TALK..."

By **ANNE WENNHOLD**

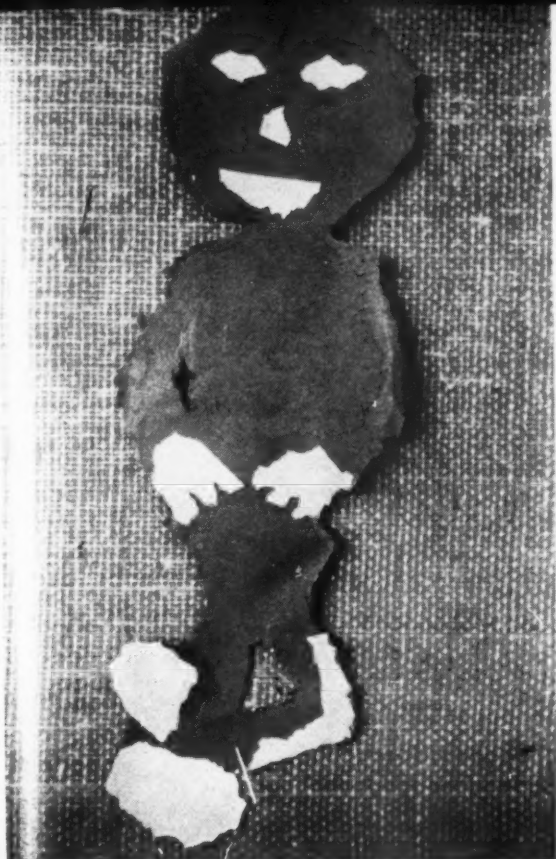
Language Arts, Los Altos School District

and **ERNEST WENNHOLD**

Consultant in Art Education  
Menlo Park, Calif., Schools



Exaggerated look and active limbs convey that over-dramatic character is emphasizing point.



Awkward stance, loss of control of hands and feet betray speaker trapped in circle of his own self-consciousness.

We turned to art to help junior high school public speaking classes learn that speech mannerisms may be "visible".

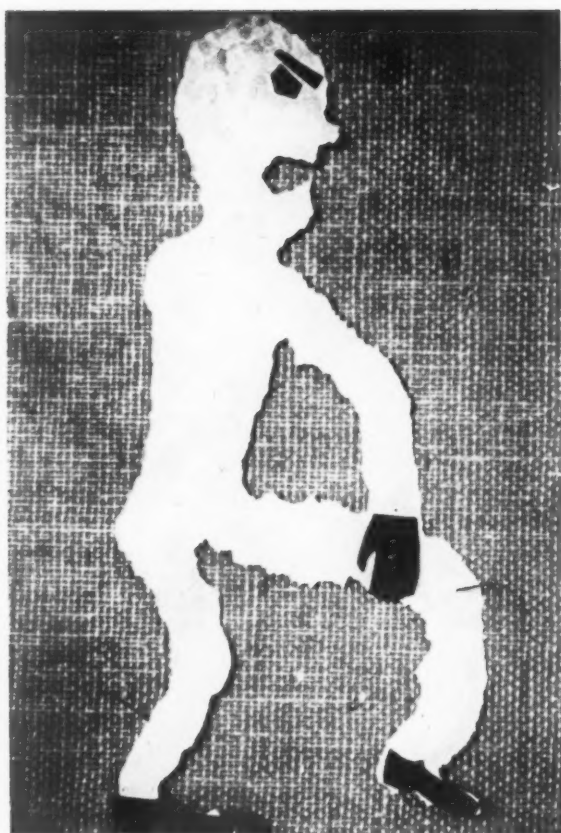
Each student was asked to make a figure that would point up a good or poor speech habit—erect posture, controlled movement of hands or use of notes. The fact that the figure should *represent* or *suggest* the habit was of the first importance. The exact likeness to a human figure was unimportant.

The basic figure was to be generally designed in the student's mind, for once he had a piece of paper in hand no attempt could be made to sketch the idea. From the large paper of a basic color, each student was to tear out a figure, the ragged edges of the paper giving somewhat a feeling of third dimension. Then each one chose a contrasting color. From this the student could tear out a few details to make the character more alive and to point out the speech habit being presented. In this way, some characters might have colored spinal cords, hands or notes, etc. We emphasized keeping the characters large and the details few.

The eighth-graders had had little art background and at



Paper strips show straight backbone, relaxed shoulders and waist of poised, controlled, effective speaker.



Excessive gesturing destroys effectiveness of important point. Class satirizes most speech faults in this activity.



Holding notes between himself and audience can only detract from what he is saying.

first expressed great concern over the fact that they couldn't draw, sketch or scratch out their figures. Soon after starting, however they began to see the results and enthusiasm grew. When finally the bright products appeared on the bulletin board, animated discussion sprang up concerning the posture and appearance of the paper people.

The extent to which the art lesson helped their awareness of speaking habits is difficult to measure. We do know that in speeches made the day before the art lesson and the day after there was noticeable improvement both in each speaker's manner and in the specific comments from the class about that manner.

The use of simple tools (large colored paper, paste and one's own hands) made for easy concentration on the subject. And to the great satisfaction of the class, their work brought admiration from other people in the school. ■

Good posture necessarily must be cultivated as basic good speech habit. Students' learning in this activity is hard to measure but in speeches made the day before the art lesson and the day after, authors note improvement in each speaker's manner and in class comments about each speaker.





# A JOB FOR QUICK-CHANGE ARTISTS

By **MAX KLAEGER**

Lehrererschule Dachau  
Munich, Bavaria, West Germany

A thoughtful art teacher changes students' working speed to keep their interest alive. Long-range projects demanding great endurance and diligence should alternate with work that offers quick results. Such a technique is involved in making the pebble mosaic.

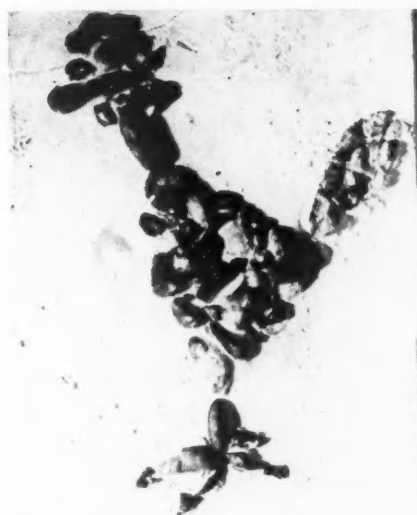
The necessary materials are readily available: pebbles, plaster of Paris, and covers from shoe boxes. But the project must be carefully prepared and carried out in well-planned stages.

First the students must collect pebbles of different sizes and hues. Then they arrange them on paper (cut the same size as their shoe box covers). Topics are limitless: animals, masks, flowers, etc. Forms should have distinct contours with no foreshortening or overlapping.

A very liquid plaster of Paris is required in order to prolong the drying period. If it dries too fast, the student will not have time to complete the setting of his pebbles. The moment the plaster has been poured into his shoe-box cover, the student must begin transferring the pebbles from his paper to the plaster, taking care not to immerse them completely in the plaster. After 20 minutes of drying the plaster but is ready to be removed from the box cover and the pebble mosaic is finished.

It should be emphasized that the figure laid in pebbles should be as large as possible. This minimizes the importance of the plaster background and helps maintain the coherence of the design.

This technique helps students develop a feeling for subtle color and textural qualities. It gives them quick satisfaction and an opportunity to work rapidly—a change of pace that relaxes while it stimulates. ■



Rooster composition shows importance of empty space. One student uses splintered pebbles for jaggy contour of heron, below.



Placing pebbles narrow side up creates flower's shadow effects. In elephant, big pebbles, boldly set, relate topic to materials used.







HORSEMAN—Dogon, Africa

## ART APPRECIATION SERIES

FOR YOUR BULLETIN BOARD

African politics are making headlines these days. Seldom does a day go by that our attention is not called to recent developments in one or more of the new African nations.

Not so with African arts. Seldom does the western world learn of new developments or discoveries in African art. Even news of recent archaeological findings is rare. A possible exception is in northern Africa, the vast region south of the Sahara and Libyan deserts known as the Sudan that extends from the Atlantic to the Dead Sea. Here, in recent years, a number of new discoveries have been made.

Of all the tribes in this area, probably most has been learned about the Dogon. Recently, a considerable amount of their sculpture has been brought out of Africa through the efforts of Marcel Griaule. Mr. Griaule has done exhaustive research on the symbolism, function and meaning of their masks and figures.

Apparently two types of sculpture were produced by the Dogon almost simultaneously. There is the so-called classic type or style of Dogon sculpture which emphasizes slender forms, strong contrasts

and open areas. The sculpture reproduced here is an example of this style. The figure may represent an equestrian warrior. His raised arm and closed hand indicate that he originally held some object, perhaps a spear. Carved figures such as this are also sometimes seen on the tops of large urns used in agricultural rites.

In the caves of the plateaus within the bend of the Niger River where the Dogon tribes live, a second type of sculpture has been found which is usually somewhat smaller in size. The bodies of the figures are short and compact and have one or both arms raised in a rain-imploing gesture.

How old are these carvings? It is impossible to know for sure. It is believed that some may be 200 years old and others perhaps even older.

*Horseman* (wood, 27 $\frac{1}{8}$  inches high)  
is reproduced through the courtesy of  
The Museum of Primitive Art  
New York City



# Silkscreen: A FRAME-UP WE LIKE!

**Demanding procedure suits junior high to a "T" but  
whatever their age, your students ought to try it.**

**By PETE FRASCHETTI**

Art Teacher, Sunrise Junior High School  
Fort Lauderdale, Florida

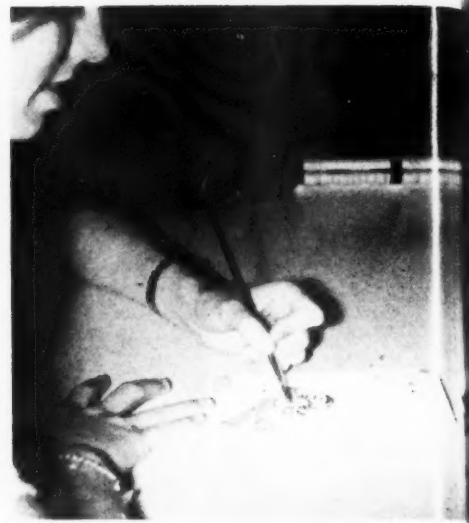
At Sunrise Junior High School in Fort Lauderdale, Florida, silkscreen experiments in an eighth grade class produced amazing results and stimulated other classes to explore this versatile process. In order to learn more about it the students gathered examples of silkscreening to bring to class. Their discussion sessions led to the decision to design and print Christmas cards.

Examples of silkscreened cards helped to stimulate some students to create their own designs while others already had ideas of what they planned to do. Some experimented with construction paper cut in various sizes and shapes while others designed directly with pen, pencil and paint. After a design was selected it was painted on a piece of drawing paper (Fig. 1). A two-color design utilized colored ink on colored stock. Each design was planned in the same colors in which it was to be printed.

These are the steps the students outlined in their discussion about the silkscreen process:

**Building the Frame.** The printing screen is easy to construct. It consists of a wooden frame nailed together in the shape of a rectangle or square. Pine stripping about 1x2 inches is suitable. The corners can be either butted or mitered together. Figure 2 illustrates a simple butt joint and a more complicated miter joint.

**Stretching the Silk.** After the frame is completed a piece of silk is cut to extend to the outside borders of the frame. This silk can be purchased at a fabrics store or a sign supply house such as Sherwin-Williams. Organdy may be used but it tends to sag after too much use and develops pinholes. The screen material is then stretched firmly and cautiously so as not to leave any dips or ripples. Either staples or tacks are used to hold the silk to the frame. Although it is not necessary, it is helpful to hinge the frame to a plywood base a little larger than the frame. This arrangement of frame and base helps the printer in aligning or "registering" the various colors.



1



2

**Cutting the Stencil-film.** There are various trade names for this type of stencil-film. "Nu Film" was used by this group. It is a transparent tissue consisting of two layers: a thin sheet of lacquer laminated to a sheet of glassine backing material. This stencil-film can be purchased at most sign supply stores in 30x40-inch sheets and also in rolls.

Tape the design to a drawing board or table, then tape the stencil-film over it (Fig. 3). The stencil should be approximately one inch larger on the borders than the original design. The lacquer side with the glossy, wax-like texture faces up. For cutting the stencil a sharp X-Acto knife or single-edged razor blade is satisfactory. Cutting the stencil



2



3



5



6

is simple. You simply trace the drawing with the blade, using very little pressure. If the cutting blade cuts through the plastic backing, a new stencil must be cut.

*Adhering the Film.* After the stencil has been cut the next step is to adhere it to the silk. Carefully remove the stencil-film from the design. Cut a piece of poster board the same size as the original design. This will be used as a cushion for bringing the silk in closer contact with the stencil-film. Place the stencil-film over the poster board in the center of the base. Lower the screen onto the stencil-film. With a soft cloth saturated with adhering fluid, pass quickly across a small portion of the silk (Fig. 4). It is important to work

(1) Design to be silkscreened is planned in same colors in which it is to be printed. (2) Corners of simple printing screen may be butted or mitered. (3) Student places stencil-film over design, traces it with sharp X-Acto knife or razor blade. (4) Adhering fluid lightly brushed over silk picks up design from stencil film held against silk by cushion of cardboard. (5) When screen is dry plastic backing easily peels off stencil. (6) For masking inside edges and corners of screen to prevent smearing of prints, either masking or paper tape will do.

rapidly. Repeat this procedure immediately with a dry cloth. There will be a slight change in the appearance of the stencil-film as it adheres to the silk. Don't get the film too wet, for the adhering liquid will dissolve it. When the





7



8



9

(7) Squeegee made from poster board or heavy paper may be used to push ink through stencil to print card underneath. (8) If stencil is to be used again, it is cleaned with mineral spirits or water, depending on type of paint used in printing. (9) If stencil is not to be kept, lacquer thinner removes it from silk.

screen is raised the stencil-film will come up with it. It is now adhered to the silk. After ten minutes, start at a corner and gently peel the backing sheet away from the lacquer layer which has adhered to the silk. If there are any spots not adhered to the silk, they should be touched again with the adhering fluid, very lightly, and rubbed dry. When the screen has thoroughly dried, gently start peeling the plastic backing off the stencil as shown in Figure 5.

**Masking the Frame.** Next, use masking tape or paper tape to mask the inside edges and corners of the screen (Fig. 6). This will prevent the printing ink from leaking out and smearing the prints. Process oil colors and tempera water colors are excellent printing mediums. Whatever painting medium is used, it must be thick enough so that it does not run through the silk and on to the cards.

**Preparing to Print.** A rubber-edged squeegee or one made from poster board or heavy paper may be used in printing. The squeegee is the tool that pushes the ink through the silkscreen stencil in order to print the design on the card underneath (Fig. 7). This squeegee should be long enough to cover the stencil design on the screen and yet be small enough to fit easily within the frame. The cards that are to be printed are cut to the desired size. The original design is placed on the screen base and the screen is lowered over the design until the design and screen stencil line up. When this has been done tape cardboard strips at the top and one side of the original design (still on the base) so as to form a right angle guide or "jig". This will hold the cards in place while they are being printed.

**Printing the Design.** Place a card in the "jig", lower the screen on it, and pull ink across the screen with the squeegee. Lift the screen, remove the print and place it in a safe place to dry. Repeat this process until all cards are printed. Replenish the ink as necessary. The method described for printing on cards may also be used to print on fabrics.

**Cleaning the Screen.** When all the cards have been printed the screen is cleaned. Do not allow any medium to dry on the silk or the screen will be ruined. The leftover ink is first removed from the screen with paper towels. Then the tape is removed from around the inside edges of the screen. If the stencil is to be used again at a later date it is cleaned thoroughly with mineral spirits (Fig. 8). If a water-base paint was used clean the screen with water. Place newspapers under the screen and pour either mineral spirits or water on the silk and wipe with paper towels. Check the screen from time to time to see that it is clean by holding it up to the light to be sure all the ink has been removed and is not clogging the tiny openings. If the stencil is not to be kept it can be removed from the silk with lacquer thinner (Fig. 9) so that the silk may be used for another design. Newspapers and towels are used in the same manner as in cleaning, to dissolve the old stencil. It is a good idea to wash the cleaned silk with a mild detergent or soap and rinse it clean. This will assure a clean screen for later use and also that the new stencil will adhere to the silk.

It is important to all who try silkscreening for the first time to realize that it is necessary to explore the process to discover its fullest potential for art teacher and student. A ruined stencil or two should not discourage the youngsters, for they will sense that much satisfaction in creative endeavor lies ahead.



Perhaps it wasn't a unique experience as workshops go, but it was very successful.

Our school is a full 60 miles from the County Schools Center which makes it difficult for that office to provide us with workshop services or for our staff to participate in programs at the Center. We are always seeking new solutions to this problem and our recent workshop is one that might serve as a model for others.

The staffs of three small districts met to work in the field of art with Mrs. Ruby Hallam of the San Diego County Superintendent's office. We selected the most centrally located school for our program but the unique part was not the distance we traveled but the fact that people other than teachers enjoyed this learning experience.

Each district invited a few members of the community to attend. In my district we invited room mothers, those fine "catch-alls" for parties, refreshments and extra work committees during holidays and special events. Our purpose was to give them an opportunity to see what goes on at teachers'

**Two-hour session gives mothers look-in on teachers' workshop, may have partially repaid their efforts as duty "catch-alls".**

**By RICHARD L. MARQUARD**

Principal, Warner Union School District  
Warner Springs, California

## "When can we do this again?"





workshops, to have some fun while getting recognition for their work as room mothers and to understand why students are sometimes dismissed early. (Our school boards insist on no less than 12 early dismissals so that teachers can participate in local professional association meetings and in-service training.) Guest from other districts included board members as well as parents.

We all literally dug in and took part in activities that would later be experienced by pupils in the classroom. We blew India ink through soda straws and created paper sack puppets. We did some finger painting, scratch painting and potato printing. Everyone attempted an activity and the program went very well in an informal learning situation.

The session broke up after about two hours. Some art work had been produced and we had succeeded in further cementing school and community relations. Typical of the guest attitude was one citizen's comment: "When do we get to do this again?"

Three mothers at left are discovering designing with starch and colored tissue while finger-painting occupies teacher, below. Some tried scratch painting and potato printing, too.





Workshop gives teachers opportunity to practice activity they will later introduce in classroom. Interesting experiment in Warner Springs, Calif., gives others in community insight into school art. Here they paint with chalk and buttermilk.

Primary teacher experiments with simple transfer painting. Her students may not be quite so neat about it!



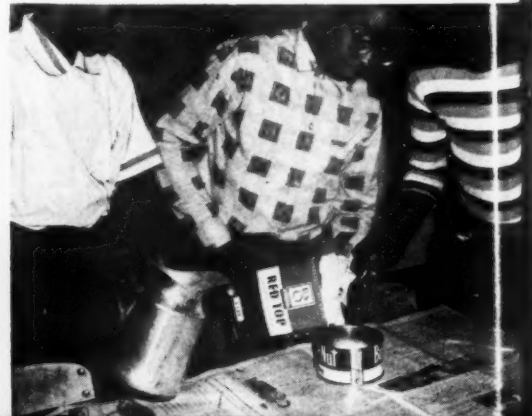
Leaf printing appeals to teacher for its speed, its multitude of uses and easy availability of materials.



# Ghost Town Inspires Centennial M



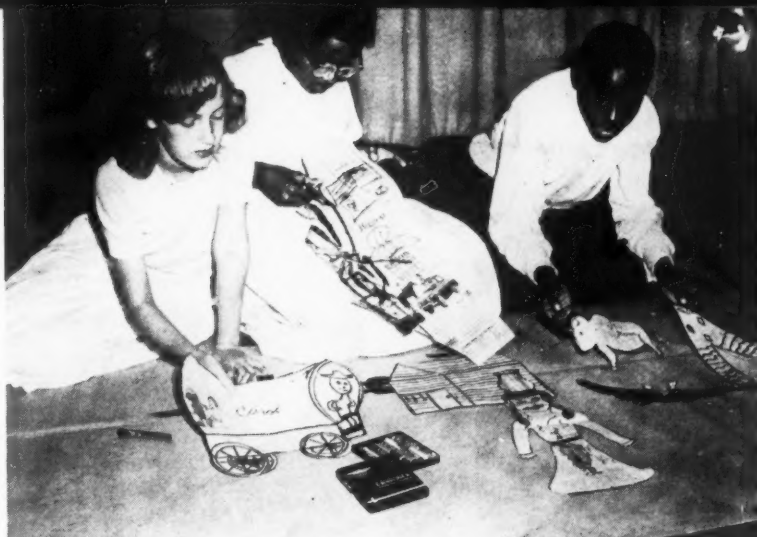
Mosaic gracing school corridor bears brass plate reading "Kansas Centennial, 1961, Vinita Arnold, Teacher". Miss Arnold's students took turns at all stages, designing, setting mosaic, mixing, spreading, cleaning off grout.





# al Mosaic

Pupils use crayon to draw large, bold figures on newspaper. Now they experiment, arranging cuttings on background to get best effect for final work.



By **KATHERINE CARDWELL**

Director of Art  
Kansas City, Kansas, Public Schools

"Kansas is 100 years old this year and I think we should do something special to celebrate." This remark, made by a twelve-year old in a class of sixth-graders, started a lively discussion.

Someone said, "We could make a mosaic. I saw a mosaic at the art gallery. It will last forever."

This idea caught fire and the sixth-graders of Quindaro School in Kansas City, Kansas, decided to work together on a large mosaic for the building.

The young people were familiar with ruins of the old settlement, Quindaro, which flourished 100 years ago only a short distance from the school. It had a levee on the Missouri River and steamboats brought travelers to this very spot. Its once-busy thoroughfares knew covered wagons, the pony express, stage coaches, trading posts, outfitting stores, log cabins and so on. Its four-story hotel was often filled to capacity.

The first step in producing this interesting subject in a mosaic was to decide on a suitable location in the school corridor and to determine the size. After this was accomplished, a 3x6-foot plywood background was provided and the class began to draw some large, bold figures with crayon on newspaper. These were cut out and a group of pupils experimented with different arrangements on the background.

Many art principles were brought into play. Large forms were selected instead of small ones. The large forms looked better in the foreground, while those not so large fitted into the background. The space grew more interesting as forms were grouped and overlapped.

When everyone was satisfied with the arrangement, the objects were drawn on the plywood with crayon. Now the colors were planned. Scraps of linoleum, rubber, asphalt and plastic tile were collected and

a few extra colors were purchased. The linoleum and rubber tile proved to be the most successful. A committee was chosen to cut it into half-inch squares and these were stored in glass jars.

Other groups began to fill in the forms with pieces of tile and glue. They quickly learned that small details were impossible. Simple forms in contrasting values were important. Colors were balanced. Gradually the entire space was filled.

The grouting stage sparked a new interest. During a conversation about plaster, some authoritative comments were made.

"The dentist made a plaster impression of my mouth when I had my teeth straightened."

"I had a plaster cast on my arm when it was broken."

"We have plaster walls."

"Some statues are made of plaster but they are not very good because they get broken."

"When plaster is mixed with water it makes a soft creamy liquid and it gets hard fast. When it gets hard, it stays hard, and you can't soften it."

Thus it was decided that molding plaster would be a good material to use in filling the cracks between the tiles. Several students took turns mixing plaster. Some began spreading it over the mosaic. Others followed, cleaning it off.

Finished at last, it was framed in natural wood. Attached to the frame was a brass plate bearing the inscription, "Kansas Centennial, 1961, Vinita Arnold, Teacher". An appropriate dedication ceremony was held at a P.T.A. meeting.

A comment by one of the pupils expressed the feeling of the entire class: "It took lots of patience, but I am proud that I helped make it. I think it is the most beautiful mosaic I ever saw."

## THE YOUNG ARTIST

FOR YOUR BULLETIN BOARD

A bowl of waxed fruit was the beginning of a new type of art for me.

My class had been learning about the many different types of cubism. It seemed to me that this was one of the greatest phases of art because it requires a lot of imagination. I think that imagination is one of the most important factors in producing art.

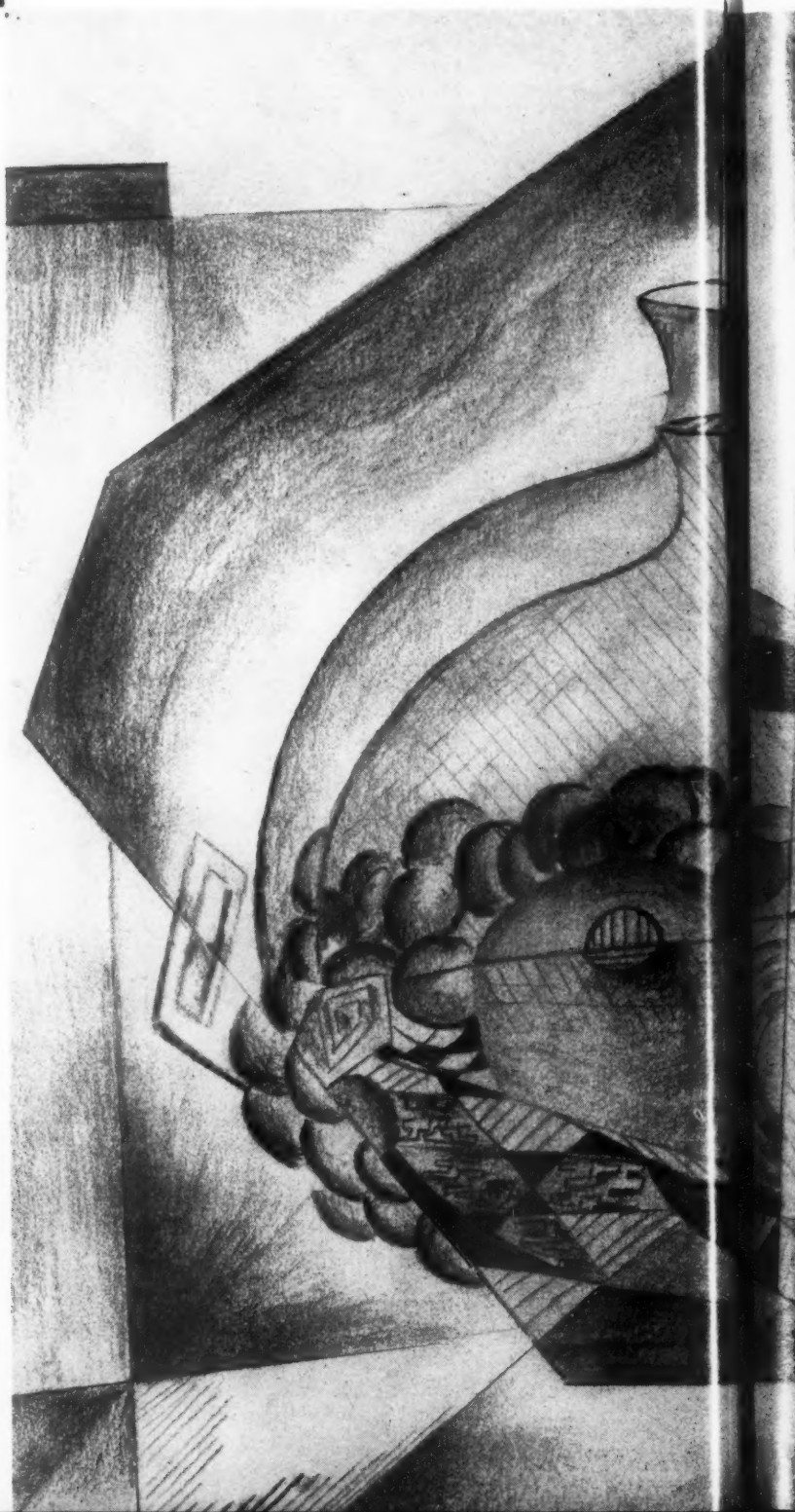
After we studied how the cubists created their designs, we experimented with cubist drawings of human figures and still life. Most of the students liked studies of fruit best. Fruit is my favorite too, as I have emphasized in my picture.

My first impulse was to create something that was original and that showed how important imagination is to art.

My creation was done in pencil only and on ordinary drawing paper. My study of cubism has resulted in a good deal of work and a great deal of enjoyment.



Barbara Murray  
Age 18  
Cheyenne East High School  
Cheyenne, Wyoming





# THE ROLE OF ART IN

"... Sometimes we protest that lay people  
are not interested in our problems,  
when in all probability it is not lack of interest  
but lack of communication . . ."

By **FRED V. MILLS**

Director of Art Education  
Indiana University  
Bloomington, Indiana

Today's requirements of national security and the imperative need for scientific advance have led to renewed emphasis on achievements in science. As we move ahead in this field, however, we must remember that artists are also essential to our national well-being and to the enrichment of our minds and hearts.

President Dwight D. Eisenhower

... art is one of the great forms of expression of friendship and beauty and freedom. It speaks in a universal language. It knows no borders or frontiers. It is a vehicle of communication and understanding between peoples and nations. Except where it is controlled and subverted by reactionary totalitarian states to be used as a tool to subjugate the soul it is the highest form of expression of free men . . . Art is an escape, not in the usual ivory tower sense, but in the subtler sense of being a liberation from the regimentation, externalities and rigidity to the warm pleasures of vivid form. Art is an education in fulfillment because it indicates how, within the major arts at least, frustration is not the law of the universe.

Coherence can be achieved and clarity consummated. A work of art is, thus, to adopt a phrase of Santayana, nature's pledge of a possible conformity between the soul and the good.

Excerpts from address  
at inauguration of the  
Museum of Art of Sao Paulo  
July 5, 1950  
Nelson Rockefeller  
Governor, New York State

The complexity and acceleration of the American way of life have become graphically clear to all of us in recent months. We need only to read the newspapers and watch television to realize how fast our scientists have moved us closer to manned space flight and moon trips. To the average citizen, this was only a Buck Rogers concept 15 years ago. Today numerous space objects of all sizes and shapes orbit around our earth, photograph the moon, bounce voices of the moon and back to earth, all collecting data for our inevitable manned trips in outer space. It takes no expert or educator to realize the country's need for engineers, mathematicians, astronauts and other scientific professionals.

Comparisons of American schools with schools in Russia, England and France, which seem to have strong academic and scientific curricula, unfortunately have been limelighted by well-known Americans—the majority not trained in the problems of public education or really not aware of the total activities of our public schools. It would also be safe to say that many of these critics have not visited our public schools in recent years.

In newspaper and magazine articles it is possible to read widely and deeply on different strengths and weaknesses of our school system. The importance of education in our time was emphasized by Mr. Nixon and President Kennedy in their presidential race. However, when writers or speakers attempt to compare American students with European students, it is *fair* to compare only our secondary school National Honor Society students with all European secondary students, or only our Phi Beta Kappa students with all European college students. In Europe the type of student being educated is already highly selected, whereas in America the ratio of students to the total population is much greater. Thus our students deserve far more credit than they have received from critics of our public schools in the past.

However, the positive point we should be considering is this: We are getting more publicity today for our public schools than ever before and our citizens are physically and emotionally aware of the great influence schools must play in the lives of our children. Some important questions we now face are:

- (1) Are educators taking advantage of this keen public analysis of education in these critical times?
- (2) Are school administrators aware of the greater opportunities we have to educate the American people not only in the importance of mathematics, science and the written word, but also—if we are to survive as a total culture—in the so-called fringe subjects?

Recent research studies have shown the national importance of obtaining engineers and scientists who plan, design and think in a creative and flexible manner. Some of these studies, particularly the M.I.T. study and the CalTech Program, have attempted to point out for us the value the art can make in contributing to the advancement of mankind. Art educators have known for decades that without indi-



# IN EDUCATION

visual creativity it would be impossible for us as a society to make any kind of a major physical change.

Anyone who knows the significance of aesthetics realizes that a human being cannot live for a long time just in a working world alone; he must get a sense of personal accomplishment in some activity of his own choice. These satisfactions may be achieved in different ways. Some people get satisfaction by "around the house" improvements—bebecue grills, individual patios or remodeling. Others create by customizing their automobiles, others in home workshops with build-it-yourself kits.

One of the more recent and noted studies concerning art in school education started in the fall of 1952 at the Massachusetts Institute of Technology under the guidance of Dean John E. Burchard and financed by the Carnegie Corporation of New York. The purpose of this study was to see what the role of art education could be in the technical education of scientists and engineers, and how it could enrich their lives as individuals. The study committee held many meetings and heard many distinguished consultants from Yale, Harvard and the Phillips Andover Academy. One of the most interesting and valuable sessions developed from within a group meeting of 12 graduate and undergraduate M.I.T. students. It became apparent here that they as students tended to conceive their future contributions as citizens in a narrow technical fashion, even though they themselves realized that in such a complex society as ours individuals must be interested in many things besides their profession. Interestingly enough, the upper-classmen from M.I.T. recognized their educational limitations, and the M.I.T. administrators felt responsible for exposing the students to creative thought and action because they know that through imaginative emphasis the arts contribute to scientific thought processes.

We can say this problem concerns just the professional. But what about the average citizen?

What about the need of the factory workers, who constitute the majority of our working class, for the opportunity to complete a total "job" or "project"? Many factory workers never have this opportunity in their present capacities because they usually are engaged industrially in the manufacturing and assembly of just a part of a "product", "job" or "project". They are mentally "chained" to the machines and are expected to finish a certain amount of work during a given time, although most of them may never have seen the total product and cannot comprehend the vastness or complexity that they are contributing to. In the arts these people may find the satisfaction of a "completion". The awareness of this need can be seen in the increased sales of oil painting number sets, in the attempts of home owners to remodel their own homes and in countless other do-it-yourself projects.

Another of the challenges we face is that we are fast becoming a country of spectators. A decreasing number of our

Art is a universal language, inspiring a sense of beauty and creating bonds of understanding, appreciation and sympathy among peoples of many different tongues and backgrounds.

At its best, art lifts and inspires the heart, the mind and the spirit. It is poetry without words. The artist of genius leads us to see and enjoy the infinite aspects of our world in a new dimension by depicting them in an individual and yet universal perspective. Today in our democracy, the beauty and inspiration of art are not enjoyed by just a few, as in centuries past. The masterpieces of our artists, both past and present, are now enjoyed by many millions.

Averell Harriman  
Formerly Governor  
New York State

Satisfying spiritual and aesthetic needs is an important function of living in today's world, and the fine arts play an important role in helping people to meet these needs by creating opportunities for emotional expression. While they have ever occupied a recognized place in the world, they are especially important in the world of today for the part they play in (1) the enjoyment of wholesome leisure, (2) the improvement of mental health, (3) the consumer education and (4) international understanding.

Within the schools we are constantly seeking to promote creativity through the program of education. In the recognition and appreciation of the work of great artists, musicians and others is also created understanding among the peoples of the world."

Benjamin C. Willis  
Superintendent  
Chicago Public Schools

If people would only realize that the arts are a way of life, that through them we see into the mind of the spirit of man, perhaps then our education would be directed more towards the enjoyment of life than towards the frustrations arising from learning only how to make a living and not really knowing how to be alive in the process.

Vincent Price  
Actor of Stage,  
Screen and TV

people seem to be interested in physical or creative activities. We would rather use our leisure time, it seems, to watch television, football and basketball games, or to go to drive-in theaters, plays or ballets. I believe this is not entirely because of individual choice but because of the pressures of our society: the never-diminishing feeling that we must push ahead individually and collectively toward something unknown—unknown, but we are always desperately hoping, better. Because of these pressures we have many times neglected our own personal development and peace of mind so that we can refurbish our energies and gain strength to push ahead again tomorrow towards our vague goal.

Art education is now at a crucial time in its development. We can either move ahead towards our responsibilities in educating on a broad front or we can remain static and slowly but surely die. Many lay people, administrators, parents and even teachers still feel that the arts are just for certain individuals to enjoy, and that there is no valuable involvement between that enjoyment and the world in which we live. We, the visual arts professionals, have failed to inform the general public in terms they understand of the role art has always played and must play in their lives.

Dr. Christian Jung, Director of Summer Sessions at Indiana University, speaking to the Indiana Art Education Association several years ago, said that in preparing his lecture and to gain information about art education, he thumbed through back issues of many periodicals used by school principals and superintendents and could not find one article that had been written by an art educator explaining the contribution art education makes to the individual. Dr. Jung also pointed out that if he had to make a stand as an

administrator to a school board, attempting to justify art education in his school curriculum just from the articles and studies he had read, he would be unable to do so. He would have to get information in other ways.

How can we expect the general public to be aware of what we can contribute to their sons and daughters if our own superiors have little idea as to what we believe or are attempting to do?

Art educators are now accepting the challenge. There is a happy trend among us to try to inform persons outside the field. But is it really possible to justify the creative experience to lay persons? Can we make them aware of the need for their children, as well as engineers and scientists, to think in an individual, creative way? Can we clearly and forcefully point out to them that the arts play a major role in daily life.

Stop a minute; look up and glance around the room. How many things can you see that first did not pass through the hand of an "artist"? The chair in which you're sitting? The pencil in your pocket? The clothes you're wearing? The rug on the floor? The venetian blinds? Wallpaper? Chandeliers? It will be impossible for you to find one single man-made object that was not influenced by at least one art professional.

Let's think again about the great scientific advancement the United States has made in the last few years, meaning, for example, the moon rocket space flights, the space experimental planes, tiny transistor radios, hearing aids built into eye glasses and medical instruments of all types. Creative people know that it would have been impossible for this country to have accomplished these advances without industrial designers working from models and plans supplied by scientists and engineers who gave them the responsibility for developing these components into well-designed functional units that met all scientific specifications. How many people in your community are aware of these simple points? Are these ideas important enough to mention in talking to lay people or parents?

For too long a period of time, we as art people—not just art educators, but art historians, painters, sculptors, designers and craftsmen—have been an isolated group working toward a common aesthetic goal but in many ways subject to criticism by lay people who seemed not to agree with our thoughts, experiments and philosophies. Sometimes we protest that lay people are not interested in our problems, when in all probability, it is not lack of interest but lack of communication.

What do our citizens think about the importance of art in our society? To answer this question, I wrote letters to prominent people whom I knew to be interested in art. They had manifested this interest by creating or by spearheading an improvement of the art offerings and facilities in their communities. I asked each one for a short statement stating why they feel art has played a major role in their lives. Interestingly enough, the first answer came from a first citizen, President Dwight D. Eisenhower. His statement and those of other Americans we know and respect are printed here. Surely thousands of people in our country share their great interest and personal need in the arts and many more would be potential contributors and leaders if only they had the opportunity. Making these opportunities available is our first step to universal art education.

We are living in the Electronic Age, and, in the fields of education, it is inevitable and necessary that emphasis be placed on the sciences. However, the intangible, spiritual values are of paramount importance today, as they have always been. The purpose of the physical sciences should be to serve the humanities, to perpetuate spiritual values which are inherent in the arts. To stress science and neglect art is to perform only a part of the task of education.

An appreciation of art should be established early in the minds of students and sustained there. Too many regard it with awe, as something apart from their own personal participation, to be enjoyed by only a few. This attitude does not contribute to a well-balanced education and deprives the student of an enriching influence.

The art produced by every civilization throughout history—paintings, music, literature, architecture—has been an index to the development of its people, and an inspiration to posterity.

The Great Mathematician is also the Supreme Artist, as nature testifies. We will do well to imitate, by giving our attention to both art and science.

Edward G. Robinson  
Actor of Stage,  
Screen and TV

# RECESS



■ If you're like 160 million other Americans, Alaska looms somewhere on your vacation itinerary, if not this year, then next year or the next. But it should be soon in order to get in on the warm welcome that's brewing from Ketchikan to Kotzebue, from Alktak to Anchorage. Alaska and Alaskans are looking forward to showing off. Modern visitors—like William H. Seward himself, one of the earliest "tourists"—will find the new state not only fun, a land of balmy summer days, with occasional light showers along the coast that produce the densest, greenest, most awe-inspiring mountains and islands in the world.

Of course, if you want the "ice-box tour" Alaskans can give it to you. You can see literally hundreds of miles of crystal-blue glaciers flowing slowly, never-endingly from the ice-capped ranges down to sea level.

The wildlife in the 49th state—ranging from gargantuan Kodiak and grizzly bears to tiny mouse-like lemmings and shrews, the scenery—hundreds of skyscraping mountains bettered for sheer beauty only by Alaska's own Mt. McKinley, the colorful rolling tundra, the

majesty of the arctic and sub-arctic—these are not news. Everyone knows that Seward's Folly turned out to be anything but.

The "news" is that Alaskans have undertaken this year to make their state the best travel buy in its history. Believe it or not, scores of Alaskan adults are going back to school. And what are they studying? Such subjects as "tourist courtesy", "tourist information"—in evening classes taught in half-a-dozen communities. "Service" to tourists includes everything from directions to a nearby trout stream to a recipe for old-fashioned sourdough pancakes. A hubbub of hammers and saws and the swish of paint brushes resounds all through the great land.

What does it all mean? It's an all-out attempt by Alaskans to make their already adequate visitor accommodations not only adequate, but bigger, better, really special. See why I suggest getting in on the fresh warm welcome that's in preparation?

Whether or not you can see Alaska in this first flush of tourism, write now for data on what's going on up there. You can get it right from the old

sourdough's mouth if you write No. 407 on your Inquiry Card.

■ Summer may be the traditional vacation season, but rapidly growing numbers of persons "in the know" are finding autumn and winter an ideal time to visit New Mexico. It's certainly a place to consider for Thanksgiving or Christmas vacation if you're foot-loose and fancy-free.

The Indians, living in centuries-old pueblos along the Rio Grande, harvest their crops and perform ceremonial thanksgiving dances, much as they have done for centuries. In tiny Spanish villages, settled hundreds of years ago in mountain valleys, old adobe houses bear streaks of flame-colored strung peppers. In the high mountain country leaves of the quaking aspen trees turn to blazing red and gold, luring photographers, artists and all nature lovers on to mountain trails.

Although fall and early winter offer special attractions to the tourist, New Mexico is a year-round vacation land. Natural wonders such as Carlsbad Caverns, White Sands, the many ancient ruins of Indian civilizations and landmarks of early Spanish conquests are just a few of the exciting things to see. For more data on New Mexico, write No. 409 on your Inquiry Card.

■ Would you believe that one of the fastest-growing businesses in Ohio is farm vacationing? It seems that city dwellers have at last discovered the delights of spending a few weeks in the country. (continued on page 43)



To get the most out of an air trip, United Air Lines women's representative Mary Taylor offers tips on getting the most into that little bitty overnight case. First, roll small items (underwear, stockings), layer in bottom. Second, fold blouses, sweaters, shirts on folds and place between slacks, skirts. Third, line cosmetic tray with cleansing tissue.



Children learn to see art possibilities in dead sticks, wash them thoroughly, trim off loose bark and twigs, then mold sawdust base (center photo). Clear shellac finish preserves natural color, or base and stick may be stained.

# ART LIVES IN DEAD STICKS

**Eskimo child with eye for beauty  
gives Alaskan schoolmates first  
introduction to decorative craft  
that is popular at many levels.**

**By GLADYS E. THOMPSON**  
Fairbanks, Alaska

One day one of the Eskimo girls in my sixth grade brought an old dead stick into the classroom. At first glance it was just that, an old dead stick. In answer to my question as to why she had it on her desk, she said, "It's pretty."

When she held it up, I saw the graceful curve of the branch, the soft gray color and satin-like texture. It reminded me of some of the flower arrangements I had seen in Japan and it suggested an idea for an art activity. The next morning I brought to school my collection of Japanese water colors and books on flower arrangement. In art class we looked at Japanese prints and talked about balance, color and textures pleasing to the eye. I was surprised and pleased at the interest shown by most of the class.

We decided to make some table arrangements with dead sticks in permanent bases so they could be used either alone or with flowers.

During science period we went on a field trip to the woods across the street from the school. We carried large paper shopping bags to bring back sticks, moss and lichens for our projects. What a mess the classroom was for the rest of the week! Moss and lichens were spread out on newspapers to dry. Sticks and gnarled roots were washed and laid out on the wide window sills.

For the next three weeks the children worked on their dead sticks during art classes and in free time. Many were so interested that they worked during recess. One big boy, who had never done anything in art before, made two very attractive pieces for gifts. (This was something he knew, trees and working tools.)

Our procedure was as follows:

- Step 1:* Wash off all the dirt.
- Step 2:* Wash off all the dirt again.
- Step 3:* Scrape off loose bark and trim unwanted twigs.
- Step 4:* Sand to bring out various shades of brown and gray. (Now you have miniature dead trees and stumps instead of mere sticks.)
- Step 5:* Make a base by mixing sawdust with cooked flour paste or wall-paper paste to a modeling consistency. Use imagination in forming the base so the shape helps to balance the miniature tree in a pleasing and artistic manner. It should be large enough to provide room to stand a small animal, doll or vase of flowers.

Roll the surface flat with a glass or smooth bottle if you don't have a rolling pin, making the base about three-fourths of an inch thick where you plan to set any objects. The rest can be modeled up around the tree.

In two or three days the base will be





When this treatment sticks cease to be "dead", become live art. Sawdust base is usually molded to make room for some live ornament as this adds to appeal and realism of miniature tree. Field trips may now combine art and science.

as hard as a block of wood and your miniature trees and stumps will be held fast. If one should come loose it may be glued back in place with a good wood glue.

*Step 6:* Sand the base, using coarse emery paper if the sawdust is rough and finish with sandpaper.

*Step 7:* Varnish with a varnish stain if you wish a darker base. Use clear shellac if you prefer the natural color.

*Step 8:* This last step is the most challenging. Glue bits of dried moss and lichens on the miniature dead trees and stumps to make them look real. We found that ugly cracks could be beautiful if stuffed with green moss. A small knothole made a wonderful place to hold bunches of lichens.

When the project was finished we set up a display in a hall showcase for the rest of the school to enjoy. A small china dog barked up at a twisted dead tree-top, three little rubber ducks waddled along a gnarled tree root, a beaver sat near a hole at the base of a stump, a rabbit scurried across a long tree root and a Japanese doll with back bent under a load of wood walked away from an old gnarled tree.

These attractive pieces and many more are real works of art and they will last for a long time. We had proved that there is beauty and art even in a dead stick. ■



# BOOKS OF INTEREST AND AUDIO-VISUAL GUIDE

By **IVAN E. JOHNSON**

Professor and Head  
Department of Arts Education  
Florida State University, Tallahassee

**DESIGN FOR YOU** by Ethel J. Beitler and Bill Lockhart, John Wiley and Sons, Inc., 410 Park Ave., New York 16, N. Y., \$7.95, 1961.

The ideas in *Design For You* by Ethel Beitler and Bill Lockhart evolved from freshman classes in a college design program. The book was planned to develop understanding of design, not to train professional designers. It is the authors' belief that through observation, experimentation and creative work in materials, their readers will gain a working knowledge of basic factors in the organization and evaluation of designs of their own making, those contemporary to them and those of the past.

It is significant to note that here again is another design text in which the authors have moved away from an emphasis on the *principles* of design and have chosen to point up the importance of understanding the *elements* of design. The principles of design, Beitler and Lockhart point out, imply an overly disciplined approach to design. It might be noted that the teaching of the principles of design tends to structure for the student a concept of space organization that is more often the instructor's. Generally this also results in a sameness of designs from one institution to another depending on the design sources placed before the student.

*Design For You* is organized into chapters pertaining to the different elements of design. The authors, hoping to establish a casual, informal approach with their readers, have given these chapters such titles as "What's Your Line?", "Color Sounds Off" and "Design Speaks Out".

Each chapter is concluded with a section entitled "Creative Experiments" giving the reader suggestions of things he might create or collect that will illustrate the points made in the chapter. The text is amply illustrated with generally well-chosen examples of good design but the approach to color and to design with lettering lacks the freshness of other parts of the book. Although *Design For You* was supposedly planned to contain clusters of information on the elements of design, the authors often wandered from the point of emphasis, making it difficult at times to establish logical relationships with other parts of the text. Nevertheless, the book would be useful not only as a source book for college freshman students but for high school students as well.

■ ■ ■

**ART, SEARCH AND SELF-DISCOVERY** by J. A. Schinneller, International Textbook Company, Scranton 15, Pa., \$7.50, 1961.

Conceived as a comprehensive treatment of the matters and thoughts of man in art, *Art, Search and Self-Discovery* is a blend of such achievements with a bit of history, philosophy and appropriate educational procedure. J. A. Schinneller, the author, sought to achieve for his readers an identity with the magnificence of man's creative expression from ancient times to the present day. To construct a frame of reference for understanding and self-discovery in art, Schinneller draws from social, political, scientific influences and technical aspects of materials, and ideas of creative artists. *Art, Search and Self-Discovery*, because it is so all-embracing and often explores new ground in ways of presenting material for the understanding of art, occasionally seems to meander. Its content however is rich, its source material fresh and its capacity for establishing empathy is great.

Mr. Schinneller chose to begin his text with "the organization of things" and lead from design to architecture to line drawing, visual realities, painting and graphics. The logic of his arrangement is good in that he seems to begin with those art forms his readers have experienced in their everyday lives and proceed to those with which the average reader may have had less experience or understanding. Sculpture and crafts, however, are presented in the concluding chapters. Schinneller avoids the pitfall of talking down to his audience. This he accomplishes without the use of too many technical terms (unless he has defined them). He avoids the cloying expressions too many authors use to "get next to" their readers. There is one disconcerting feature. Statements by artists, architects, educators, philosophers and others are incorporated into the text in such a way as to make it difficult to follow the continuity of thought the author is presenting. This is a matter of format, possibly.

*Art, Search and Self-Discovery* is intended as a text for high schools and colleges as well as for laymen. For high school students, the text may be a bit too comprehensive. As a text for orienting the college student to art in general education, it is one of the most interesting books of its type. It is unique in its capacity to stimulate readers to become involved in creative art expression as a means of understanding the nature of art.

■ ■ ■

**THE VISUAL EXPERIENCE** by Bates Lowry, Prentice-Hall, Inc., Publishers, Englewood Cliffs, N. J., \$6.95, 1961.

*The Visual Experience* by Bates Lowry is a text for use in art courses in college general education programs and

it contains much the same content as others that have recently appeared. Mr. Lowry approaches art orientation by examining the visual experience through the eyes of the observer, the artist and the critic. Through the eyes of the observer he explains the visual process. Line, light and dark, color, pictorial space, space, objects in space, visual order and unity of expression. Such aspects as materials, techniques, shapes, physical space, time and motion are presented through the eyes of the artist. The evaluative means in art are presented in terms of the critic. It constitutes a logical arrangement.

Mr. Lowry has succeeded in achieving a good integration of his text with the pictorial material he uses to make a point. The illustrations, arranged in collaboration with Harry N. Abrams, the print dealer, are particularly appropriate to the art delineation Mr. Lowry uses. Mr. Lowry assumes his student-readers will know some technical terms and names of artists and movements and these he does not explain in detail. If the college student-reader has not had the good fortune to have had art in high school (in a good art program, that is) he may need a supplementary beginner's text to accompany *The Visual Experience*. ■

## Shop Talk

(continued from page 6)

If you are looking for convenience in using dustless colored chalk, you will be interested in the packing of a midwestern manufacturer. In the base of the box are two molded plastic sections—snowy white and rigid, yet soft to the touch—to hold each stick in a separate compartment. The 24 clear intense dustless chalk colors are recommended for their pastel effects. Hexagon sticks provide a variety of line and do not roll in the fingers when broad side strokes are needed. For free samples and prices, write No. 227 on your Inquiry Card.

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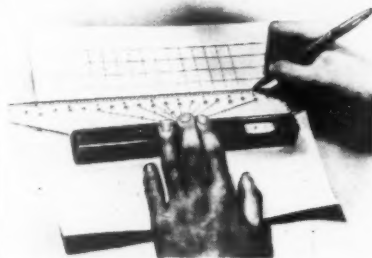
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A recent innovation that will interest math, wood shop and business school teachers is a new calibrated drawing and forms ruler introduced by an eastern manufacturer. The plastic 12-inch combination triangle, T-square and parallel ruler is designed for fast drawing of vertical, horizontal and parallel angular lines in automatically measured distances. A built-in roller allows smooth, easy movement up or down when drawing lines. An improved index window automatically



indicates distances between horizontal and angular lines as close as 1/16 inch. The new ruler easily fits in the average-size brief case. Additional information will be sent to you if you write No. 228 on your Inquiry Card.

In time for Christmas is the new kit of glitter supplies. Teachers and students will find the glue and non-tarnish glitter a fast satisfying means for decorating cards, gifts, Styrofoam, flowers, packages and ornaments. The applicator writes with glue, then you sprinkle glitter over wet glue. Free glitter ideas and prices will be sent to you. Write No. 229 on your Inquiry Card.

The success of the "cutter boxes" has warranted the addition of five colors to the FADELESS line of papers. The new colors are light brown, magenta, violet, apple green, and dark yellow. They will be available only in the cutter box. Write No. 230 on your Inquiry Card for further details.

A large eastern fire insurance company is issuing an advance review copy of *Fire Prevention and Safety*, a teaching manual for elementary schools. With more than 11,500 fire fatalities each year—one-third of them children under 14—fire safety instruction is a school requirement in many states. *Fire Prevention and Safety* is designed to provide teachers with ready-to-use resource materials that can be integrated with history, science and geography as well as health and safety courses.

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Included in the Centennial Background Information of a leading southern pen and pencil manufacturer is their brochure entitled "The Story of the Lead Pencil". Of interest in the classroom, the brochure outlines the history and making of the modern lead pencil. A free copy will be sent if you write No. 232 on your Inquiry Card.



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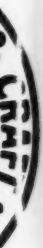
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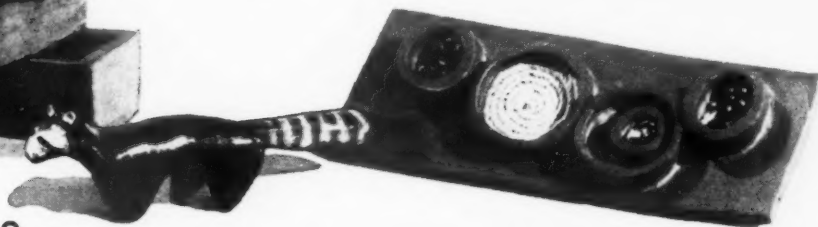
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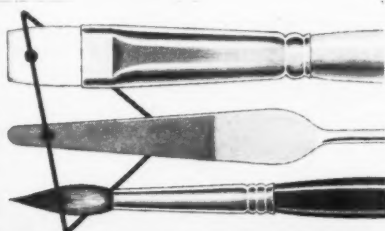
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## Prof. Speaking . . .

(continued from page 4)

*School Years*, a publication of the Department of Elementary School Principals, suggests the following:

- Age alone does not seem to be a sound criterion for the school admission policy or prediction of school success.
- Bright children whose total development seems to keep pace with their mental development are found to make good progress. There are likely to be more hazards for the child with an average-or-less mental age. His entrance possibly should be delayed.
- All findings point to studying the kind of school program the child is entering. If children are to attend a first grade committed to a rigid program of skill development, the age for entrance must be high enough to prevent them from failing. This program is too difficult for children entering school at present entrance ages. If children enter a school whose program is built on their needs and interests, the entrance age can be lower.

■ *Update*, a weekly television news program for junior and senior high school students, presented on the NBC-TV network each Saturday at 12 noon (E.S.T.) started September 16. **Robert Abernethy**, NBC News' Washington correspondent is the on-the-air editor of this new and worthwhile half-hour program.

*Update* features a review of the week's headline-making events, analysis of the week's most important news story, a student-reporter segment in which high school correspondents interview prominent people of their own choice, late news reports, and events to watch during the coming week.

NBC is also carrying on "Continental Classroom", a course in American government taught by **Dr. Peter Odegard** of the University of California at Berkeley. More than 300 colleges and universities are offering the course for full academic credit.

■ Science materials purchased with National Defense Education funds for use in elementary schools are being wasted, according to **Dr. L. Warren Nelson**, Miami University education professor. He recently received a grant from the National Science Foundation to study the situation.

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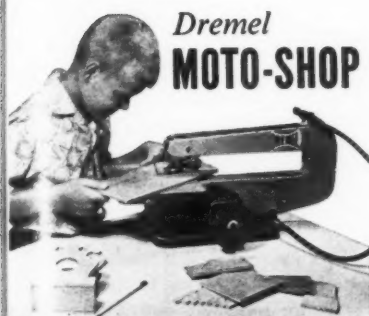
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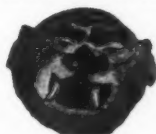
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elementary science laboratory work are ineffective in getting materials into use in classrooms for a number of reasons", he said. "Teachers are unfamiliar with theory or practice of the experimental methods. Fearing it, they avoid experiments in science and frequently discourage children to experiment. Elementary teachers also frequently don't recognize a piece of equipment or its intended use when they see its name in a list of supplies."

In one above-average school system which invited a check of its laboratory equipment, Nelson found 19 science kits that were left unpacked for more than two years because the teacher was not prepared to make use of them.

■ Class scheduling, a large-sized headache for administrators of mushrooming schools and colleges, may be solved in the future by a high-speed digital computer being devised by University of Pittsburgh engineers. With help from the Department of Health, Education and Welfare, Pitt researchers hope to come up with a "universal computer system which can be used at any educational institution for class scheduling."

The computer would also evaluate student records and make a desirable course list for each student.

IBM has made an initial grant of \$83,000 to NEA for a long-range study of the impact of technological change on education. ■

## Recess

(continued from page 35)

Three organizations in Ohio cater to vacationers who want to sample Ohio's incomparable countryside. If you are one of them these groups will arrange accommodations for you. One of the big inducements by the way is the cost of lodging and meals with entertainment included: \$35 a week in most of the homes. All farms in the "vacation business" have been inspected and approved by county health officials so that the only hazard is the possibility of over-eating.

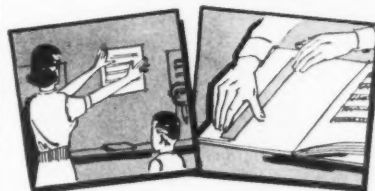
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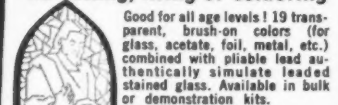
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■ The "roadside artist" is a new feature of the Vermont landscape. Not that these artists stick to the roadside. There are too many intriguing views from a nearby hill or beside a farmer's trout stream for them to set up easels exclusively beside the highway. The fact remains however that Vermont is a paradise for the artist, be he amateur or professional.

Perhaps it's the multitude of subjects, ranging from the traditional country church and red barns to the rugged surfaces of marble and granite quarries. Perhaps it's the peace and quiet of the rolling Vermont hills, or it may be something in the atmosphere itself that engenders a vast diversification of style and interpretation. Among the well-known artists who have found inspiration in Vermont are Luigi Lucioni, Sascha Maurer, Norman Rockwell, Mead Scheaffer, Paul Sample, Maxfield Parrish, Reginald Marsh, Guy Pene DuBois and many others.

For those artists who like to work in groups or who want to brush up a little, there are numerous opportunities in Vermont during the summer. The Southern Vermont Art Association at Manchester offers instruction by well-known artists and there are art colonies at the University of Vermont headed by Francis Colburn and Stanley Marc Wright. Interest in Vermont art is greatly stimulated by frequent exhibitions and outdoor art shows around the state, particularly during July and August. For exact dates and other information, write No. 413 on your Inquiry Card.

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